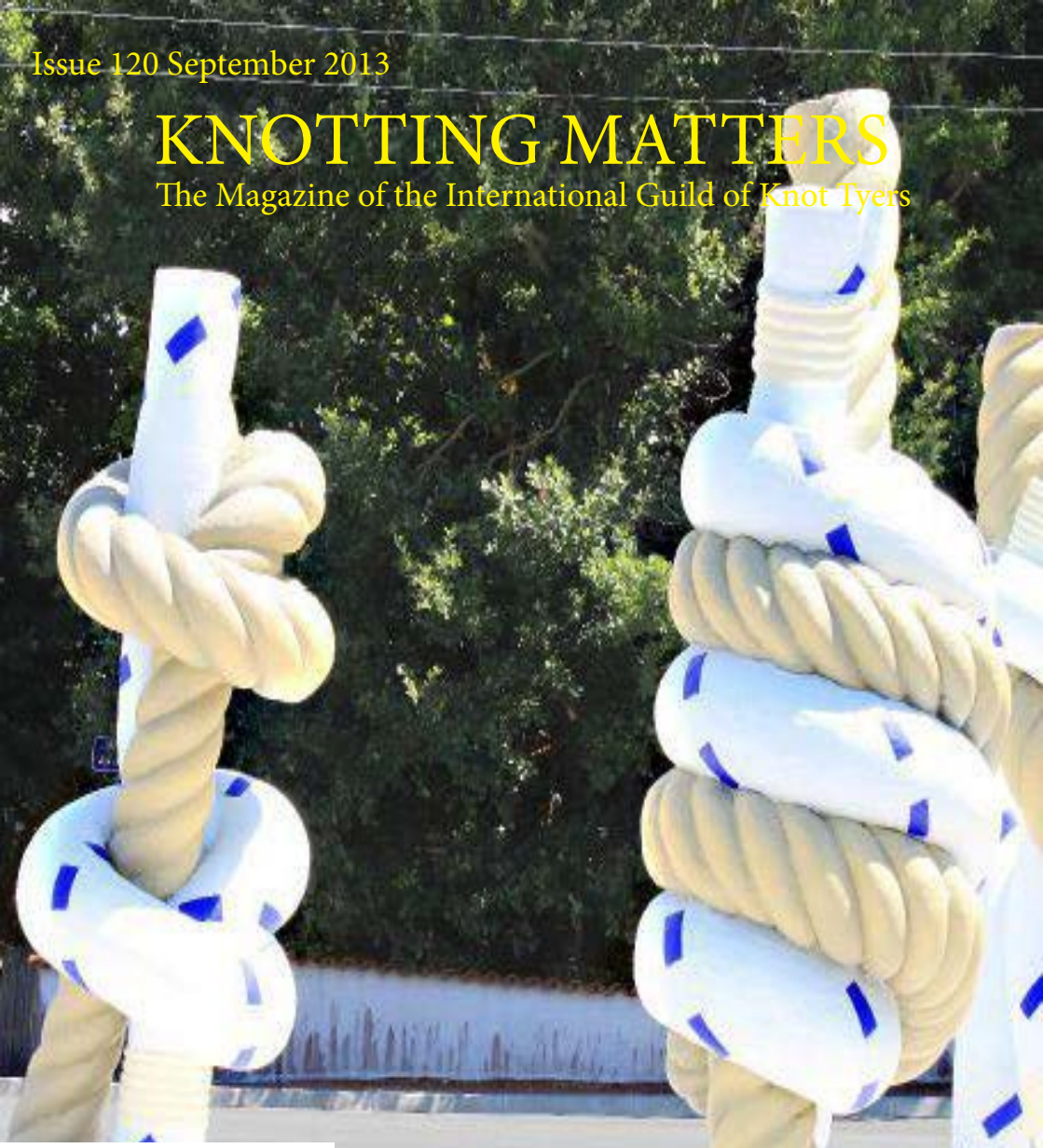
Issue 120 September 2013

KNOTTING MATTERS

The Magazine of the International Guild of Knot Tyers



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Front Cover *Big lines or sculpture? These large sculptures are to be found on a round-about (rotary) - but where? Write to us and we will publish your answers in the next issue.*

Catalog Information

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Letters to The Editor
The Things You Say!!

Gentlemen:
I am responding to your request for articles in KM #119. Below [see page 36 - 39] is an unpublished piece I wrote describing my method for tying Turk's Heads. I like it because it just works every time.

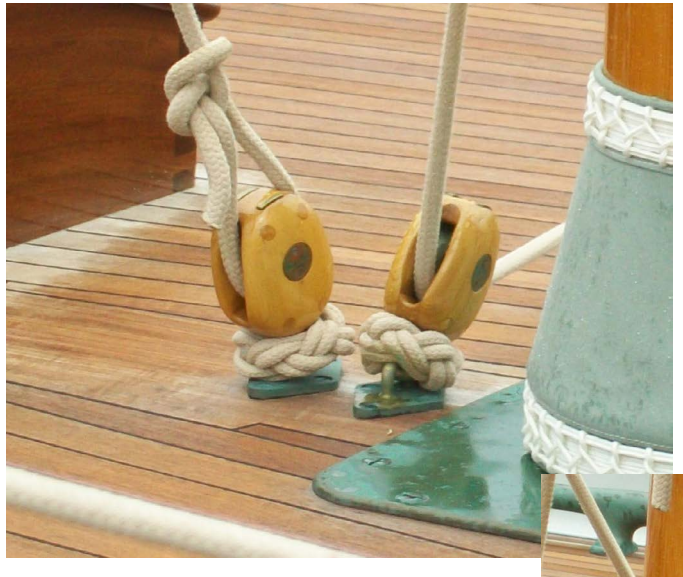
George J. Haycraft

Lindsey,
Here are three knots that Ashley may have called "sports".

Regards,

Joe Bennett.

Lindsey,
I was able to get out of the R&W booth for a short time at this year's Wooden Boat Show at Mystic and noticed this. Some truly nice work. The mast boot shows great attention to detail and the use of turk's head knots to support the deck mounted blocks does away with the need for thump mats.
Bob Dollar - R & W Rope, New Bedford



What I Did - Macrame

by Jørgen Friis-Christensen

This wonderful sample of a hat in macrame, created in square knotting, granny knotting and half-hitches, with a nod to Carrick Bends in the form of Josephine knots, was made and the photograph posted (by Olaf Fischer) to Jørgen's Facebook page. He also posted a photograph of the bottle on the right as one element of the many bottles he has covered, as seen on pages 24 - 25 in the center spread. There is also a photograph of a piece he took to the Flensburg Festival in Germany, supplied by Olaf Fischer from their Facebook page [***page 21***] and the back cover includes yet more of his fine work. Remarkable and detailed work indeed!

What I Did - Knotted Frame

by Jesse Scott Eaves, Louisiana (non-member)

I came across this pair of photographs and thought that some of you would appreciate seeing them. The fineness of the work, the planning, the execution and the care with which this knotting has been carried out are stunning! Detail at far right shows the top left corner of the frame, turned sideways to fit. Congratulations to Jesse and his wife BettyAnn, featured, on your 50th wedding anniversary!

REQUEST FOR ARTICLES

If you have written, or you have written permission from the author and any prior publisher to reproduce, any TECHNICAL articles about working with knots, line or anything associated therewith, consider seriously sending it for our December edition. If this appeal is successful, we will make this a regular once-per-year feature. Send to knottingmatters@igkt.net by not later than November 15, 2013.

How I Did - Rainbow Sennit

by John Richings, Wales

Rainbow Sennit

A solid sennit of 26 strands that allows the use of up to 8 colours. Three strands each for 7 of the colours and 5 strands for the eighth colour.

Space	Strands	From	To	Direction	Colours
1	2	9	1		
2	1	16	2		
3	2	3	15		
4	1	14	4		
5	2	5	13		
6	1	12	6		
7	2	7	11		
8	1	10	8		
9	3	1	9		
10	2	8	10		
11	1	11	7		
12	2	6	12		
13	1	13	5		
14	2	4	14		
15	1	15	3		
16	2	2	16		

It is adviseable to have double the weight on cords at spaces 1 and 9

This may be similar in appearance to ABOK #3075 (clearly not the same) but be very careful of the manner in which you follow the cord movements on the marudai (mirror or table) and be sure to get the right number of groups of strands for each position. Where three strands each of the seven different colors are called for, take 2 strands in one position and one strand in the remaining position. The eighth color called for here is the black cord, having three and two strands. When moving a group of strands from one position to another, be sure to follow John's directional arrows for clockwise and counterclockwise direction (odd numbers move counterclockwise and even numbered position cords move clockwise)! The run order (starting at 9 for instance) must be followed for any chance at success. The balancing weight in the center should counteract the force of the other cords and provide enough tension to make the passes have even tension across the whole sennit. Great work John!

Knoten in Deutschland

from our Roving Reporter

After a break of some five years, once more the IGKT returned to Germany for an International meeting. Some 45 members travelled from Germany, Denmark, France, the Netherlands, Finland, the UK, USA and Ireland, making it a truly international meeting. The Flensburger Schiffahrtsmuseum (Maritime Museum) in the northerly city of Flensburg, close to the Danish border, played host to the IGKT for the weekend. Early travellers began arriving on Friday to set up their displays, either in a large tent in the museum courtyard or on the first floor of the main building. This was also an opportunity to renew old and sometimes not so old acquaintances. Those who chose to were able to view the splendid array of historic sailing vessels on the harbour front.
Following the closure of the museum to the public, the museum director, Dr Thomas Overdick welcomed the Guild members in a short speech in both German and English, and then invited everyone to partake of refreshments laid on. Early the next morning saw more members arriving and setting out their knotted work prior to the museum opening to the public. The mayor of Flensburg, Henning Brüggeman, welcomed the members of the IGKT, and this was followed by a short welcome from Knut Buttgereit before we all went outside for group photographs ***[see pages 22 & 23]***.
The day followed a typical pattern, where we were able to demonstrate and talk to the public, although in the absence of any great numbers, we could do some amongst ourselves. A six-knot-challenge was run on the ground floor of the museum, to compete for a fine pair of sea chest beckets. Ken Yalden (UK) came out the winner with a time of 23 seconds, which he intimated was not his best performance! Outside in the museum grounds, Steen Franch, a professional ropemaker from Denmark, was busy demonstrating and plying his wares. The raffle was run with Pauline Bentley and Sheila Pearson selling tickets for some splendid prizes. For some of our Scandinavian members, a raffle was a new experience. This time a double act by David Pearson, aided by Knut Buttgereit, gave the results in both English and German.
The knot-tyer's supper was held during the evening at a nearby restaurant. We were warned that the restaurant might be noisy, although I'm sure a collection of knot tyers speaking many languages was responsible for a great deal of the sound level. Sunday was slightly better attended by the public. One elderly lady arrived with a selection of macramé that had been made by her uncle over a hundred years before! This proved of great interest to many of the members for its fine detail. In addition, a small band of knot tyers were attempting to make the largest Turk's head knot to be tied in Germany. By the middle of the afternoon, sadly, it was time to pack away the displays and say our goodbyes before heading off. Much thanks must go to Dr Thomas Overdick for allowing the IGKT to use the superb facilities of the Flensburger Schiffahrts Museum. The IGKT meetings are always a friendly affair, and it is with eager anticipation we look forward to the next meeting in Chatham, UK.

Blind Veterans, UK - Llandudno Workshop

by Phil "The Rope" Cook with Barry Mault

Blind Veterans UK – workshop in Llandudno, August 7th to August 9th 2013

Barry Mault and I ran a three day knot-tying workshop at the Blind Veterans, UK, Centre in Llandudno, and it proved to be a most enjoyable event for everyone concerned. How did this come about?

I provided some bell ropes for a customer in Cheshire earlier in the year, and when I delivered them I was surprised at his confession that he wasn't quite sure what he would use them for! "I just like the look and feel of them" he said. The Blind Veterans Centre contacted me a short while later, asking for a bell rope for their bar (a five inch World War One shell case). Bearing in mind the observation that knot work has a nice feel to it, I asked if they would be interested in a workshop for their members. The rest is history …

The Centre is open to any ex-serviceman or woman with failing or lost eyesight, and it boasts a marvellous Arts and Crafts Centre, run by Nadia and Maryam. There are numerous works of art on display, made by members, including paintings and mosaics. Barry and I were not sure what would be feasible, so we started off with the reliable dragonfly. Barry brought a couple of jigs, and Maryam went off to the workshop to make some more for future use. John, an 86 year old member, proved a remarkably determined and enthusiastic student, and he soon got the hang of the dragonfly.

Many members attend the centre with their spouses, and John was accompanied this week by his wife Daphne. It was Daphne's birthday during the week, so John made her a dragonfly out of ribbon, and she wore this for the rest of the week. As well as the dragonfly, John made a light pull for their bathroom, and a lanyard for his name badge.

Maryam also learned how to tie and teach the dragonfly, so now the Centre can teach this any time they like. Another member, Mark, was there with his wife Anita and young son Sam. Although Mark was occupied with computer courses (he can touch type 40 words a minute), Anita and Sam joined us for part of the workshop. Sam in particular quickly learned to tie dragonflies and Solomon bar bracelets, and I suspect he's already set up business supplying them to friends!

On the Thursday afternoon, Mark (having a brief break from his keyboard), Anita and Sam tied a giant dragonfly in the car park outside. This was approximately 5 feet in length, but the question remains as to how and where it can be displayed or hung!

Barry and I were privileged to meet some wonderful people during our three days, and it certainly taught us how determined people can be when overcoming adversity. Staff and members alike cannot do enough for each other, and I can't think of a better example of teamwork. I can't speak for Barry, but for me it was a life-changing experience, and I will be rather more reluctant to say "I can't …" after meeting these folks.

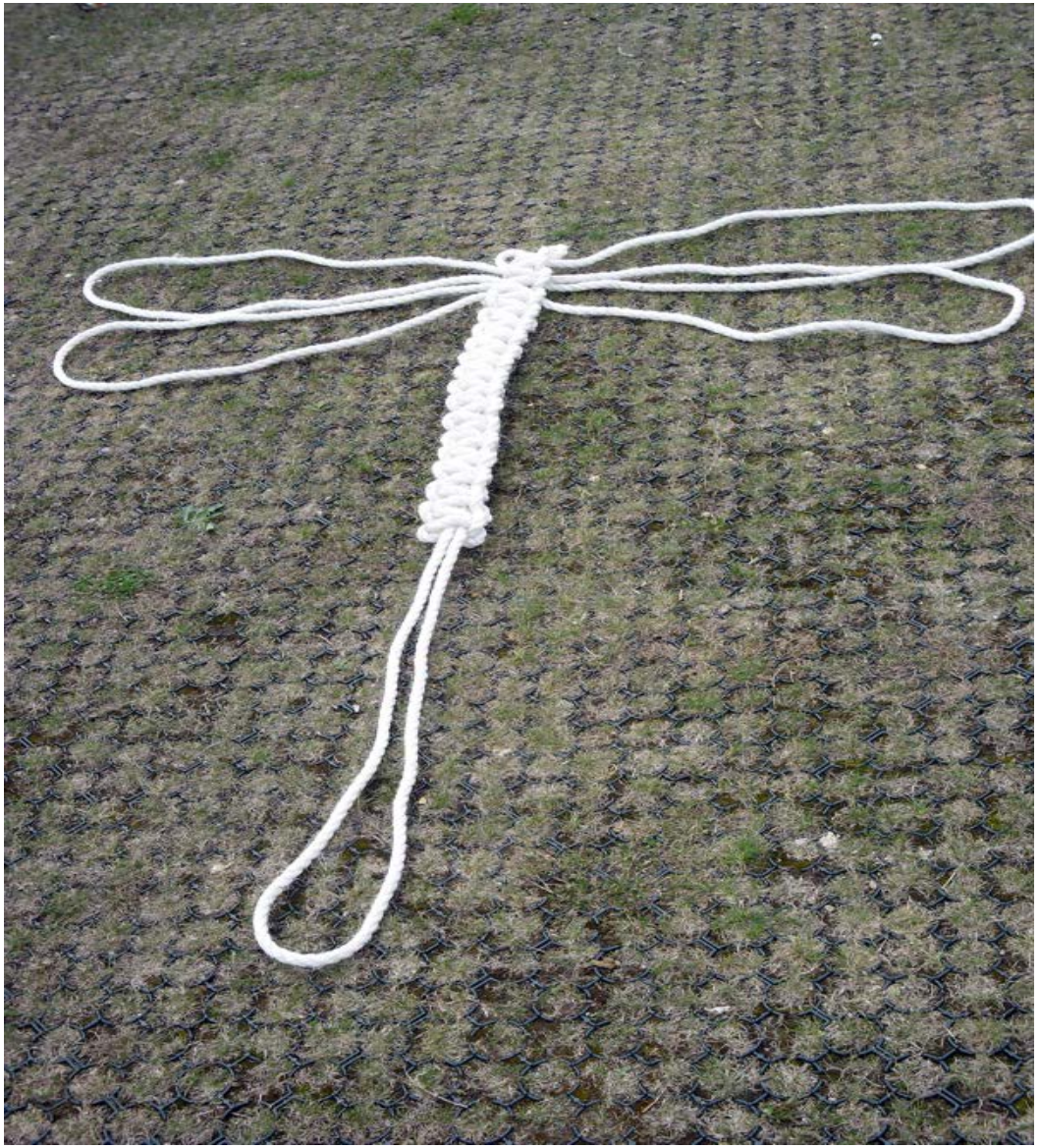
I would like to express my thanks to the IGKT for funding much of the cord we used, to Barry for commuting 2 hours a day to help out (and I would have struggled without him, that's for sure) and for being so very generous with jigs, cords and tools which he donated. Thanks too to Nadia and Maryam, who tolerated a great deal of mess created by Barry and me without a word of complaint.

More support came from Dave Walker (hardly a surprise to anyone who knows Dave), by way of lending us some fenders and other rope work, including a sisal anchor, for the veterans to have a feel of. Barry telephoned Dave Walker when Dawn, a volunteer worker, asked how much the decorative anchor would cost (she and her husband, an ex-Gurkha, had been searching high and low for something like this).

A giant dragonfly created by Sam and Anita in the car parking area (opposite).

Dave very generously said she could have it free of charge – thanks so much, Dave, I wish you could have seen Dawn's face!

Most of all, thanks to Blind Veterans, UK, for inviting us to help out, and for showing us what a super job they do in looking after our ex-servicemen and women.
Phil "The Rope" Cook



John and Daphne sitting in the beautiful Blind Veterans Centre in Llandudno

TURK'S HEAD TRIPLETS

by Geoffrey Budworth

The Spanish Ring Knot (Figure 1) is a single-strand, 5-lead x 8-bight Turk's Head, with a distinctive o2, u2 twill or herringbone texture. It is created by enlarging with a sequence of subtle tucks an o1, u1, single-strand 3L x 5B. Consult a how-to manual or an IGKT member to learn the trick of it.

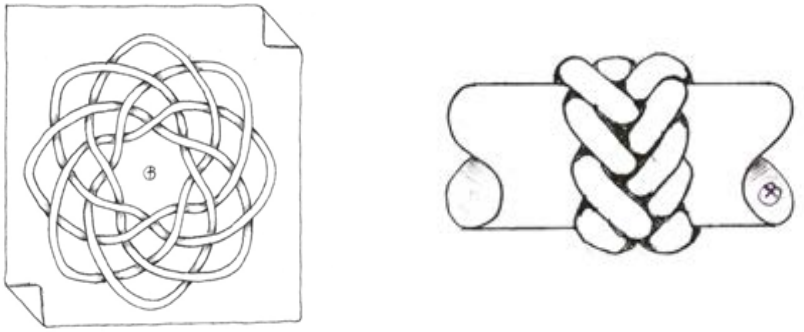


FIGURE 1 – Plan and portrait views of the Spanish Ring Knot

Enlarge the Spanish Ring Knot itself, going around and re-tucking, to complete a triplet with an o3, u3, 7L x 11B weave. Looking at the first row below the headings in Table 1, you will see how, at each stage, 2 leads are added and 3 bights. The triplet in the second row, starting with a 3L x 8B (o1, u1) TH, adds 2 leads but 5 bights each time it is enlarged; and the 3L x 11B (o1, u1) in the third row adds 2 leads and 7 bights at a time. All of these single-strand knots can be tied directly in the hand or around a foundation – without recourse to pins and boards or other contrivances – leaving only a couple of ends to be buried in the completed knots. All cling securely when tightened to make practical bindings that are also ornamental.

O1, U1	O2, U2	O3, U3
3L x 5B	5L x 8B	7L x 11B
3L x 8B	5L x 13B	7L x 18B
3L x 11B	5L x 18B	7L x 25B

TABLE 1 – Three examples of Turk's Head triplets.

Do more such TH triplets await discovery? Perhaps, but before setting out to explore and map them, note the following three rules of engagement:-

One – All 3L (02, U2) THs, and all 4L (O3, U3) THs – of how ever many bights – turn out to be simple grommets (Figure 2).

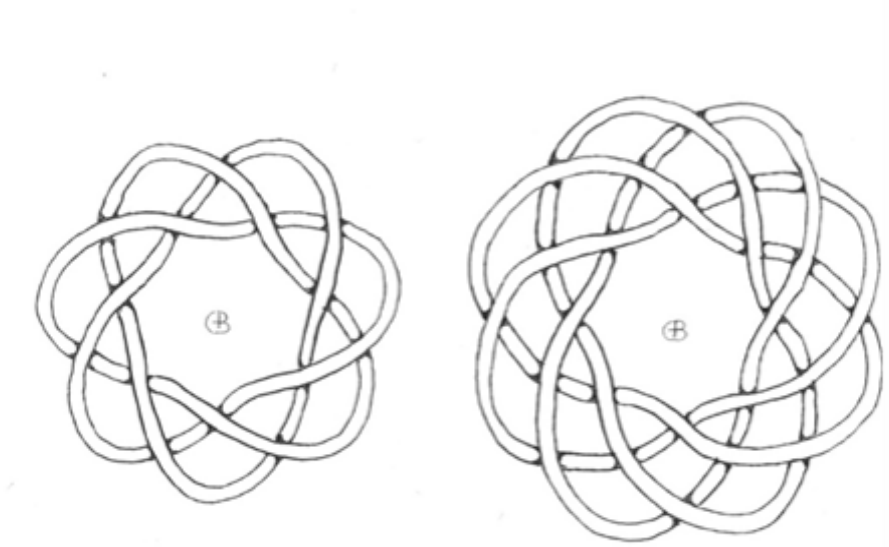


FIGURE 2 – Plan views of a 3L x 7B (o2, u2) TH and a 4L x 8B (o3. U3) TH

Two – THs that contravene the Law of the Common Divisor cannot be tied with a single strand, even when an o2, u2, or o3, u3 weave is possible, the number of strands predicted by the Theory of the Greatest. Common Factor. So a 5L x 5B (o2, u2) works, but needs all of 5 strands to complete it, while a 7L x 21B (o2, u2 or o3, u3) requires just 7 strands

Three – Subtract 1 from the number of a knot's leads and, if the difference (resultant) is an even number, then an o2, u2 weave can be obtained. If the difference divides by 3, then an o3, u3 weave is possible. See Table 2 (below).

1st six odd #'s of Leads. yielding O2, U2 TH's (resultant divisible only by 2)	1st six even #'s of Leads, yielding O3, U3 TH's (resultant divisible only by 3)	1st six odd #'s of Leads yielding both O2, U2 and O3, U3 TH's (resultant divisible only by 2)	1st six even #'s of Leads <u>not</u> able to yield either O2, U2 or O3, U3 TH's (resultant is a prime number)
5L - 1 = 4	10L - 1 = 9	7L - 1 = 6	6L - 1 = 5
9L - 1 = 8	16L - 1 = 15	13L - 1 = 12	8L - 1 = 7
11L - 1 = 10	22L - 1 = 21	19L - 1 = 18	12L - 1 = 11
15L - 1 = 14	28L - 1 = 27	25L - 1 = 24	14L - 1 = 13
17L - 1 = 16	34L - 1 = 33	31L - 1 = 30	18L - 1 = 17
21L - 1 = 20	40L - 1 = 39	37L - 1 = 36	20L - 1 = 19

TABLE 2 – A summary of 24 differing TH numbers of leads and their outcomes in terms of O2, U2 and O3, U3 (or both/neither) weaves.

Entries in Table 2 take no account of the number of bights a knot may have. For instance, straddling the Spanish Ring Knot, the 5L x 6B, 7B and 9B (as well as the 18B) knots are all amenable to an o2, u2 weave. Jump to the 7L x 6B TH and the 7L x 13B TH (Figure 3) – to pick just two at random – both will form either o2, u2 or o3, u3 knots. Indeed, it is tempting to conjecture from the data that most, if not all, single-strand THs, whose total leads-minus-one do not result in prime numbers, can become either 02, U2 and/or 03, U3 weave knots. And some must surely be triplets (O1, U1, O2, U2, O3, U3).

Reading down column 1 in Table 1, for instance, the bights increase by intervals of 3. In column 2 they jump by intervals of 5, and in column 3 the intervals are steps of 7. One may reasonably conjecture that a fourth row would start with a 3L x 14B knot, which should then enlarge to a 5L x 23B knot … and it does. It is therefore highly probable that this nascent triplet can be completed with a 7L x 32B knot. But I don't know because I haven't tried it, and many a beautiful hypothesis has been murdered by an ugly fact.

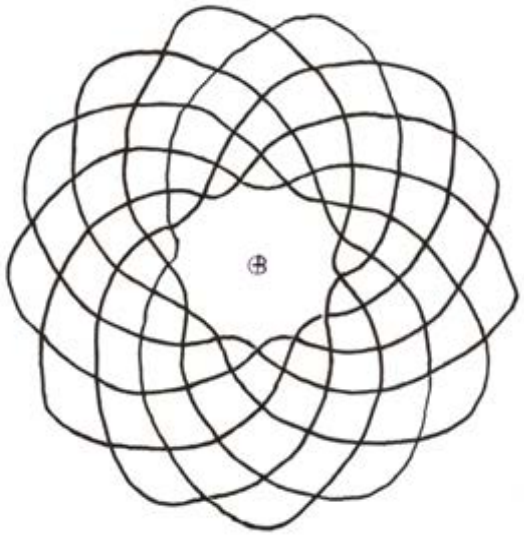


FIGURE 3 – Plan view of a single-strand 7L x 13B TH that can be tied o2, u2 ***or*** o3, u3.

Still, I guess more often than not that herringbone or twill weave THs are stand-alone knots, rather than triplets linked to simpler or more elaborate siblings. Is there a simple formula awaiting discovery that would enable us to compile a periodic table, based upon values of lead and bight, putting each and every such TH knot in its place? Wouldn't that be grand?

∞ oOo ∞

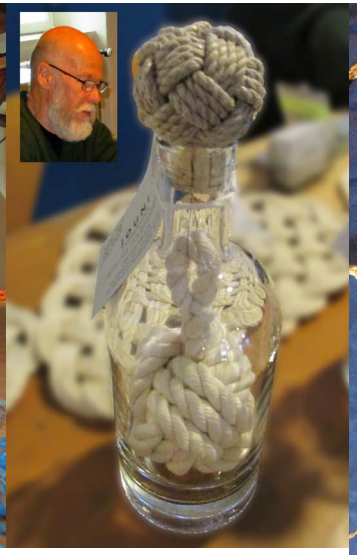
IGKT President's Jottings

June 2013

The lovely northern hemisphere summer has come and gone and much activity was evident at maritime and canalside knotting venues in Europe and the USA.

The newly constituted Executive Committee has had its first meeting, successfully joining, via Skype, 10 people from Alaska to the Netherlands. The meeting chose Clive Sandrey as its Chair and Sheila Pearson as Secretary. All the members were listed in the last Knotting Matters and are also on the website. All Committee members are pleased to be contacted with suggestions for the good of the Guild.

Many of us are about to depart for the half-yearly meeting in Flensburg and so that will be over by the time you read this - we are looking forward to a very sociable time. [***Report p. 12; photographs p. 22/23, sample on page 45 from Jørgen Friis-Christensen***].



Above, l to r, an exhibit from Inga Momsen titled “Cobwebs, Summerthread and Thistlestalks” [Google translation] and a Monkey Fist in a bottle from Jouni Lahdenperä, with a 100-year-old macramé bag with Ian Rodgers holding narrowboat strings at far right.

At right the gathering for the Knot Tyer’s Supper and below floating key fobs by Yuval Dvoran [inset]. Below right is musical accompaniment on an accordion by Frits Ottens.

Above: dragonflies prove a hit with children of all nationalities and, right, tying the largest Turk’s Head Knot in Germany with finished result at lower right [inset] also proves popular. Middle right is an Anglo-French group outside the museum.

In Defence of the Bow-Line Knot

by Owen K. Nuttall

When a landsman was taken by a pressgang and taken on board ship to serve in the Royal Navy, he would find himself in a strange and alien world. Whilst standing on the deck, that he would normally call a floor, facing the front of the ship, now he would be facing forward and the front of the ship is called the Bow. To his rear now becomes aft, and the back of the ship is the stern. His left now becoming port and his right his starboard side. The ship would have three masts, the one in front is the fore mast, the middle one the main mast and the one at the rear is the mizzen mast.

Then he would have to get to know the ropes (basic) - the masts are supported fore and aft with ropes called stays. From the bow-sprit to the foremast are the fore stays. From the foremast to the mainmast are the main stays and from the mainmast to the mizzenmast are the mizzen stays. From the mizzen stays are the back stays. The masts are supported to port and starboard with shrouds, and between the shrouds are rope ladders called ratlines (aka ratlins). The two main ropes for mooring are the Bow-line and the Stern-line.

The ropes which control the sails are the sheets and along the width of the sails at intervals are sewn in tie-ins called reef points. For controlling the amount of sail, they are adjusted with the reef points and tied with reef knots, which can be slipped (untied) one-handed. If one of the sheets parted it could quickly be repaired with a Sheet bend.

The Reef knot and Sheet bend are as old as Mankind himself. The landsman would know the reef knot as a Flat knot or Double Overhand and the Sheet bend as a Weavers knot. So, we have to thank the Royal Navy for changing the names to the ones we know today. Before this the knots were known by the purpose they served, such as a Stopper knot, a Surgeon's knot, or a Hangman's noose , to name but a few.

So why name the Bowline the Bridle knot when they already had a knot by that name? If a landsman had named the Bowline, the Navy would have changed it to a bridle knot or loop, as they had renamed other knots like the reef knot and sheet bend.

Many years ago (2500BCE) the Egyptians, Greeks, Romans and Phoenicians were trading across the Mediterranean. One of the Phoenicians' largest harbours was in Carthage (modern Tunis in Tunisia) with a large natural outer harbour and a purpose-built inner harbour, with numerous warehouses along the wharves. Boats called biremes and triremes (having double [***or triple***] banks of oars and square sails) with 200 seamen to man them, would have to be moored to the wharves for loading and unloading sailors and trade goods. When leaving the harbour one of those seamen would shout those well-known commands "Cast off forward, Cast off aft", meaning to slip off the knotted or spliced loop from the object to which it was tied. Although these boats had a single square sail, the oarsmen were the main way of movement and maneuvering.

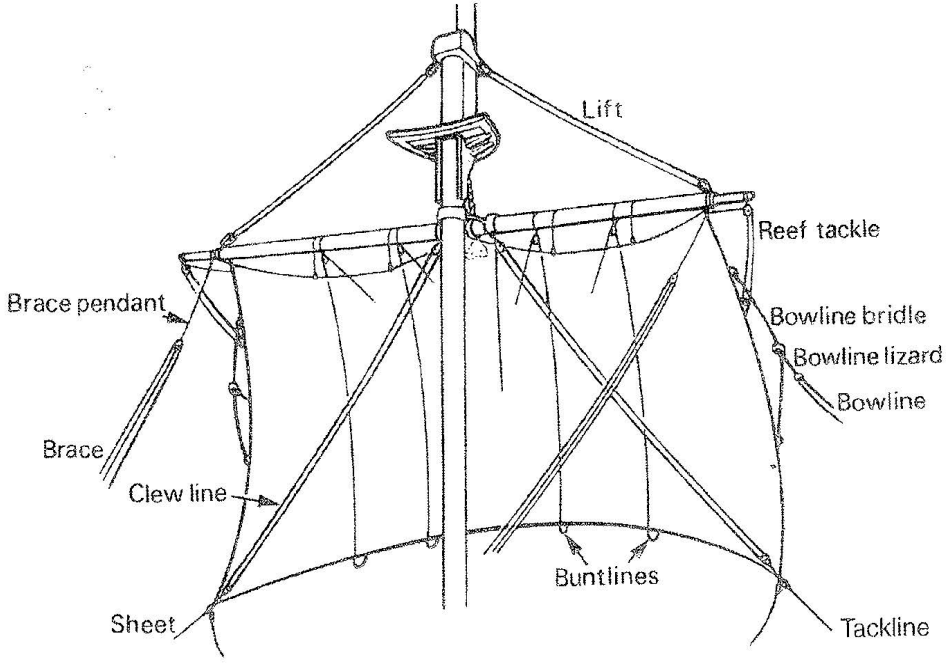


Diagram of the parts of a square sail and its running rigging

It is believed that the Vikings were the first to alter the angle of the yards to gain more advantage from the wind, instead of just relying on a stern wind. The single sail and mast lasted for many years. The Vikings' principal ships for long sea journeys and cargo were the Knarr. Improved upon in time, by the Twelfth century, with higher gunwales (pronounced gunnels) a raised aft deck for better viewing during steering and clinker-built with a single mast and square sail, came the cog (aka Kogge) a type of ship that took the Crusaders to the Holy Land. One such well-known Kogge is the Bremen Kogge, found in Bremen in 1962 and dated from 1360, with a length of 24 metres, a beam [***width***] of 8 metres and sides of 4 metres [***model above and replicas on right***]. As can be seen from the three photographs, two are replicas of the Bremen Kogge and one is a model with two prominent mooring posts, one each to the port and starboard bow.

The next ship to play a prominent part was the Carrack, in the fifteenth century. The Carrack was characterized by a rounded hull and a high forecastle and aftercastle. The Carrack was carvel built [***carvel built had planks edge-to-edge rather than overlapping as in clinker-built***] with a lateen sail on a mizzen mast, a Mediterranean influence. The main mast had a large square sail, of Northern influence. One thing of note is that the main sail had an additional sheet fastened to the centre of the footrope. This was the first addition to a sail of any significance. One famous Carrack was Columbus's Santa Maria [***below***].

Columbus, on his voyage, sailed to the Canaries and then across the Atlantic, with the Santa Maria, The Nina and the Pinta. The Pinta was three masted with a main sail on the centre mast, fore sail on the fore mast close to the bow, and a lateen sail on the mizzen. The Nina was two-masted with lateen sails on both masts, a caravel, changed to a square rig at the Canaries.

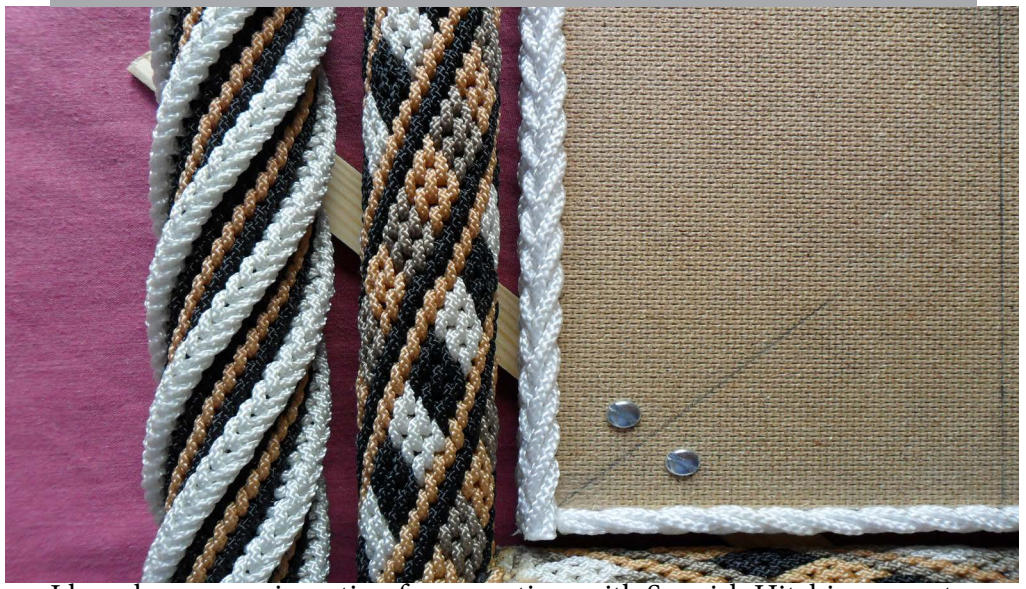
In the next 100 years a great advantage was made in both sails and in ships (galleons). The [***first prominent***] books on seamanship (seaman's manuals) by Captain John Smith (1580 - 1631) and Sir Henry Manway-ring (1587 - 1653), both English, showed details. Their writings about the bowline bridle can be seen quite clearly on the sail drawing [page 27, RH side of sail]. This was probably the sail configuration they wrote about. This was a recent innovation in sail design, at the time of their writings. As can be seen from the drawing, there were no reef points across the sail (reef points went out for about 100 years before brought back into use). The row of reef points would have cringles in the bolt rope at each end of the [***row of***] reef points [***see also the reef tackle***].

Captain John Smith and Sir Henry Manwayring were not the first to write about bowlines. Four hundred years earlier it was called boweline and then bowe + line in Middle English (thirteenth century) a time of basic sail technology. Unfortunately we will never know the true origin of the bowline as to where, when and who. However, millions of people around the world will follow the ancient tradition of mooring their boats with the Bow-line knot.

Owen K. Nuttall

Ed's comment: It has likely not escaped the attention of a few of our readers that there are few attributions in this discussion from other learned scholars of sails, sailmaking and ship history in this article, which has been edited for size and content. Is anyone able to point us in the direction of some corroborating scholarly works from such persons who may be able to help out this brief exploration of the origins of the bow-line? Please write by e-mail to knottingmatters@igkt.net or by regular mail to Editor, Knotting Matters, 3646 Gaviota Avenue, Long Beach, CA 90807 USA. Thanks!

What I Did
by Joe Bennett



I have been experimenting for some time with Spanish Hitching so as to give it a new lease of life. Using it's spiralling nature I've come up with these. If any interest is shown I can do a tutorial on them in the future.

What IS a Technical Article?
by Your Editor

I have been asked to explain exactly what comprises a Technical Article, so I thought I would respond with my own, home-spun version of what I see as a Technical Article:

Making an All-Weather Bellrope for Outside Use by Lindsey Philpott

I needed to make something attractive and functional for the back door of our house, and I thought I would give this a try. Here is what I did:

I took three lengths of hemp cord, each about 4mm (1/8-inch) diameter and each about 8 metres (26 feet) in length. I formed a braid of three-strand plaiting (***ABOK#2965***) with the center part of each length. Then, when I had made a length sufficient to form a handle when doubled, I seized around the two ends of braiding with a Constrictor Knot (***ABOK#176***) and tied another Constrictor around all six parts. This leaves six ends all hanging down form the Constrictor. Now I split each of the six parts of line into 3 strands each. This produces 18 strands which are now to be worked into a piece of Double Crown and Matthew Walker Knot (***ABOK#707***). When the knot has been formed faired and tightened satisfactorily to cover the Constrictor, the Constrictor is cut away with fine scissior tips. Now the strands are each made back into line. This leaves the six lines in the center of the knot.

With these six lines re-made, I now formed a Six Strand Star Knot (***ABOK#727***) and faired it up snug beneath the preceding Double Crown and Matthew Walker. The six lines are now made into a length of Over-Two Crowning (***Philpott, pp 446 - 447***) to produce a handle portion of the bellrope. I made mine into a length of 180 mm (7-inches) to suit my hand, so that I could comfortably handle the bellrope without it being too short.

Having formed the handle and the becket for hanging the bellrope, it now only remained to form a knob knot for the end. I decided to use one of Don Burrhus's Globe Knot Patterns and selected a single cord pattern 27SSC on p164 of his Globe Knot Cookbook. So what to do with the other five strands? Why not form a body of bulk under the Globe Knot? Using the five cords remaining, and to bind them around each other, form a small knob of, say, a Monkey Fist of one of the five strands around the four remaining cords, twisted and formed as the core of the Monkey Fist? So, I first formed a small bundle, wrapping it into a rough ball shape, which I then covered with a Monkey Fist and then covered the whole with a 27-facet 27SSC around the Monkey Fist and its core. Tighten it all up and the belllrope was formed. All in all it took me an hour to work out what I was going to do, another two hours forming the parts and then another short period of three sessions of ten minutes each to spray-coat the piece with lacquer and paint to protect it outside in the sunshine. QED

On the basis of the above it can be seen that the author has defined the type of cord (3-strand hemp of 4 mm diameter), the length required (24 metres in three pieces each of 8 m or so), the knots required, the source of how to tie each knot, the method to be used for transition to each piece, the temporary knots used in the process, when to fair up each section, and how to finish it into a workable object. If you can follow the above example, this would be very helpful to our fellow knot-tyers to help them while away a few hours making something worthwhile of your choosing. Send any finished articles you may have (the written material, not the piece itself) together with photographs (OK - I did not include photographs in my description but one could readily insert them for a more colorful explanation) to The Editor, Knotting Matters, c/o knottingmatters@igkt.net (photographs should be about 1 MB or so in size) or to my address shown in the member handbook. Good luck and I look forward to reading about some of your favorite exploits with line.

PS If you have a Scientific Article, with Proposal, Method, Discussion, Conclusion, references and publications sourced, that would also be welcomed!

From the Editor's Blotter

Life is beginning to get back to normal and I perceive that some folks are moving into Autumn (or Fall) while others are moving into Spring. Whether at the equinox of the antipodes or within the same hemisphere, it is a season of reflection, perhaps of what was or what is yet to be. The Birth of the Virgin Mary in the Christian calendar, Rosh Hashanah and Yom Kippur in the Jewish calendar, together with the Muslim world's Eid-Ul-Fitr as the ending day of Ramadan, Hinduism's Birth of Krishna Janmashtami, and the Pagan Autumn Equinox - they all are celebrated by humans who follow that particular religion or, for secular humans, who see the dwindling hours of daylight in the northern hemisphere or the increasing hours of daylight in the southern. It is a time of introspection and change, a time when humans review their actions, their plans and their beliefs. This also can happen at the celebration of the New Year, whenever their calendar says this occurs, but it is particularly powerful at this time of the solar year. What has been your experience? Do you feel differently than you did a few months ago? Are you energized or are you starting to withdraw?

Having just returned from a sailing trip on the brig Pilgrim out of Dana Point, California, I am reminded of the fact that, as humans, we have relied on the attributes of that flexible stuff we call rope, line, cord, twine or ligature for many millenia. We make practical works of its attributes, we create artistic objects with it, we attempt to define what we do with it and what it represents in so many ways in our lives (tying the knot, crossing the line, hitching our hopes to a star, splicing the main brace, etc.). We could not have developed without it and yet we really do not know how it came into being. Does our lack of specific knowledge matter? If so, how does it matter? What do you think, or know, about the origins of cord?

Your comments, as always, are welcomed.

How I Did It - To Tie (almost) Any Turk's Head

by

George J. Haycraft

My first exposure to Turk's Head bracelets was in the late 1970's, when I discovered Mr. Alton Beaudoin's knot shop [while] on vacation in Mystic, CT. I read some books and managed to tie a few simple Turk's Head knots, but not the tight, more detailed bracelets I imagined. I needed a method to produce a tight, finished bracelet every time as soon as the last tuck was in. Working out excess cordage after the fact on a loose bracelet, or adding extra line to a bracelet that was too tight to finish, wasn't an option. I also needed to know ahead of time how to accurately judge the length of the working strand, so I wouldn't waste cordage, or worse, end inches too short, with just a few tucks to go. After a couple of fruitless years thinking about it, I arrived at the following solution.

Clear your mind. Forget all the knot books, except the cardinal rule: For a single strand Turk's Head knot, the number of leads and the number of bights can't have a common divisor.

The key concept is to think of the Turk's Head bracelet as a piece of flat braiding wrapped into a circle with the ends joined. For example, we will do a 5 lead x 16 bight tripled, in 3mm nylon. This fits most men nicely. A 5 x 14 would be a nice ladies. (A 5 x 15 can't be tied!) I perfected this technique using 4 lead varieties, 4 x 15 for ladies, and 4 x 17 for mens. The five leads don't take that much longer to do, and look so much better. A wider variety of sizes can be done too. Only the 5x20, 5x15, and 5x10 won't work.

IMAGINE our (5x16)3 Turk's Head in 3mm nylon sitting finished on the table in front of us. Pick up the bracelet, and use your hot blade cutter to cut it square across the middle of one of the bights. Now flatten the imaginary bracelet out and you have a piece of braiding. Disassemble the braiding and you have 15 strands of 3mm nylon, each the right length. You can now take 5 of these strands, pinch their ends in a row in a clamp (hemostat), and braid a singled 5x16 strip. Actually a sort of 5 x 15 1/2. Now, join the two sets of ends into a circle with small pieces of rubber tube (small model airplane silicone fuel line) to form the 5x16 singled bracelet. Take care here to be sure you have done the joints so that it really is a 5x16. This is now the form on which to tie the bracelet. Take a piece of line a bit longer than the total length of the 15 original pieces and go around the form once, doubling it. Then disjoin the form pieces and remove it. Next, double and triple the singled 5x16 and you're done. When tying with the form, its easier to start in the middle of the working piece and work to its end, about half way through doubling, then finish up working it the other direction. This saves pulling so much cord through during the early stages. Twist management is also easier when you're working with the shorter length.

To start out, and with any new material, or design, you need to first determine the correct form strand length, and from that, the starting length for the working piece. Start by clamping 5 groups of three strands snugly together and of adequate length, and braid up at least 16 bights of 5 tripled strands tightly, and clamp the other end. Now you can cut out a nice tight sixteen bight segment with your hot blade cutter. When this is disassembled, measure the average of the fifteen pieces to get the form strand length. Multiply this by 15 and add about 10% to get the working strand length. Using five form strands, five rubber tube segments, and the hemostat, braid up and connect the ends forming a 5 x 16 singled bracelet. Begin at the middle of the working strand, and start working around the form.

Well, the light bulb should be on by now. To finish off the nylon, I just heat the ends on the backside of the last center bight, and flatten them with my thumb. With natural materials, I whip (waxed dental floss) the two bitter ends to their two adjacent partners on the backside of the last center bight. For the (5x16) 3, in 3mm nylon, I use a form strand of 340mm and a working piece length of just over 17.5 ft.

Some of my personal 6 X 19 tripled 2mm nylon bracelets [above]

My 6 X 55 tripled hat band in 2mm braided nylon

If you keep the number of leads the same, and the material size the same, you can use simple ratio and proportion arithmetic to adjust the form strand and working piece lengths for the various number of bights. A different material, or a different number of leads will require braiding up a sample and measuring.

Anyway, this is how I tie Turks Heads. I've never seen it published anywhere. Perhaps it's an original idea, I don't know. If so, it's probably the only one I'll ever come up with. It has been mine for over twenty years, now it is yours. Honor it well, my friends.

George J. Haycraft

Links to more photos of my knots:

http://www.igkt.net/knotgallery/main.php?g2_view=keyalbum.KeywordAlbum&g2_keyword=jewellery&g2_itemId=226

http://groups.yahoo.com/group/knottyers/photos/album/1206859396/pic/list?mode=tn&order=ordinal&start=1&dir=asc

http://www.frayedknotarts.com/pfw.html
I'm the third person down from the top of this page.

Construction of Frieda's Bell-rope

by Jeff Wyatt

This is an instructional message to Facebook users from Jeff Wyatt, past President, concerning how he made a bellrope for Frieda:

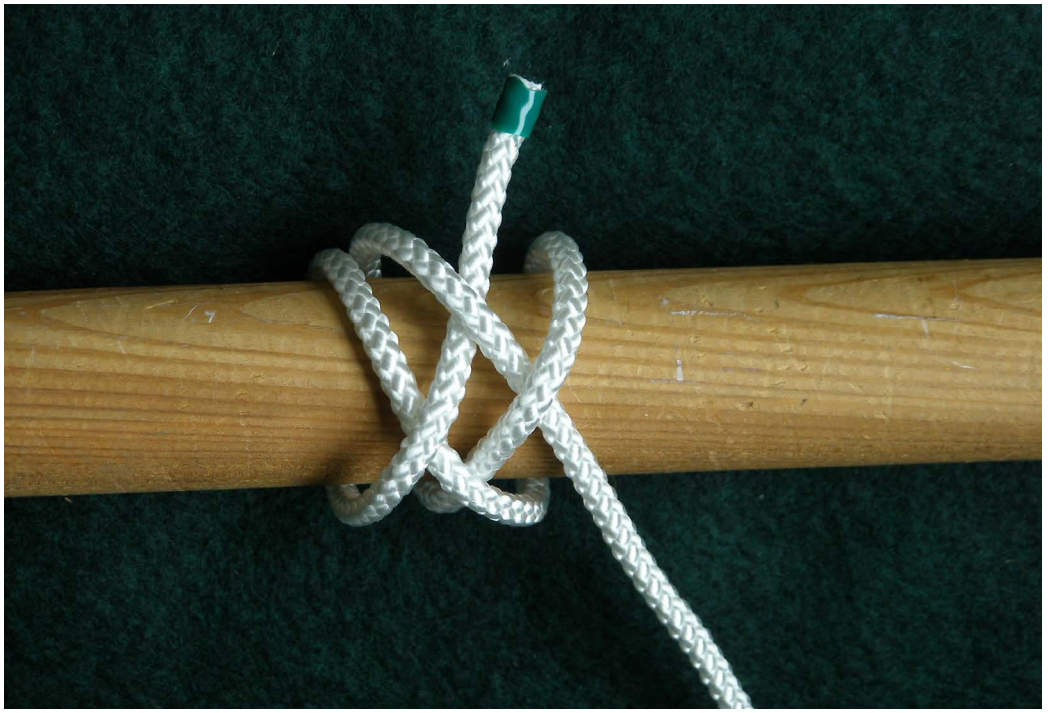
Take 8 X 2m lengths of 2 mm cord and find the middles, then start your Square Sennet. When you have approximately 3-in (75 mm) you then seize the two ends of the sennet together, giving you 16 strands. Pick the best alternate 8 of them and make a Matthew Walker Knot. With the 8 strands you did not use, tie a Star Knot.
You now introduce 15 X 1m lengths of 2mm cord. I do this by keeping all the original 16 strands together to the outside and melting the additional 15 strands - one at a time - as close into the center as possible.

This is where the fun starts! Try to arrange all 31 strands into an orderly fashion (ABOK #3081, p. 510). Following Ashley's instructions, complete your Pentalpha. At the end of tying the Pentalpha, tie a Constrictor Knot to stop the Pentalpha from unraveling. Now choose eight evenly spaced outside strands, below the Constrictor Knot, then cut, seal and remove all the rest.

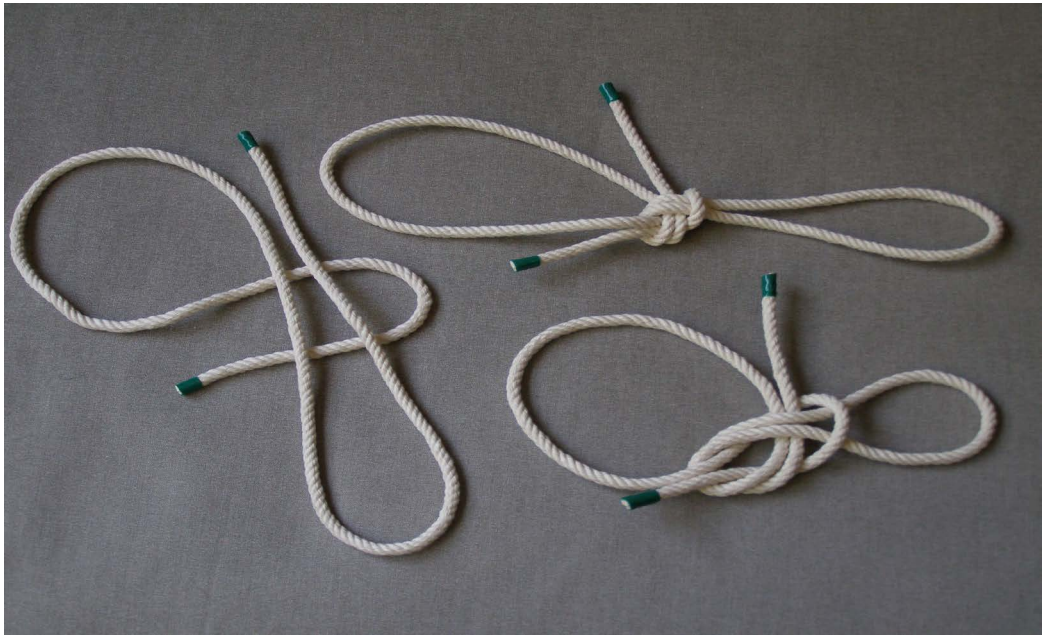
For the Diamond Knot, take those remaining strands and tie a Wall Knot, then a Crown, and follow through to the bottom. On the pass up, to complete the knot, go under two, over two, to give the appearance of a Pineapple Knot. Now tie your second Star Knot. Now, find a wooden ball of 1-in (25mm) diameter and commence the Globe Knot (ABOK Ch. 10, pp 165 - 183). Having completed the 8-strand 4-pass Globe Knot, pass all the strands individually underneath towards the Star Knot. Then tie a (hidden) Matthew Walker to seal off and tighten the Globe Knot. Cut off any remaining strands. Finally, the 3 X 4 TH is the only knot that is tied separately to hide the transition from 16 to 31 strands below the first Star Knot.

This bellrope is NOT for the beginner or the faint-hearted, and, as I usually only do 'one-offs', the cord lengths are only approximate, and I never know what it's going to turn out like until it's finished.

Hope this helps anyone brave enough to try it.



The Nanaimo Hitch as supplied by John Heselton. If you are interested in learning more about this hitch, please contact John. Similarly, if you want to know more about the twin-eye sheet bend below, contact him for more information.



Future Meetings

The next Annual General Meeting of the IGKT is to be in Chatham, UK at the ropeworks, from May 9 to May 11, 2014. Details will be forthcoming in the next issue of Knotting Matters or you can search our web-site at www.igkt.net

Members of the Guild will also be at the Model Boat Show in Earl's Court, London from November 8th to November 10th, 2013. For details, see our web-site.

Provisional Information for IGKT conference at Hamilton, Canada in Autumn 2014:

Date: Friday, 03 October 2014 - Sunday, 05 October 2014
Venue: Dundurn Castle, Hamilton, Canada

The above information is strictly provisional at present, and the date has yet to be confirmed.

The Southern Ontario Knot Tyers are proud to announce that Hamilton, Ontario has been selected to host a conference of the International Guild of Knot Tyers (IGKT) in the fall of 2014. In the 30 year history of the Guild, this will be the first time that such an event has been held in Canada. In October, 2014, Hamilton will be the focal point and gathering place for some of the best knot tyers in the world. Additionally, the Southern Ontario Knot Tyers will be providing a 2 1/2 day exhibition, showcasing the skills of these talented artisans.

For ongoing information and updates about our get-together, please book mark the following website: www.Knotcanada2014.webs.com/

Book Review

by Geoffrey Budworth

MACRAMÉ PATTERN BOOK

Designed and published (2011) in Japan by Märchen Art Studio and supervised by The Japan Macramé Association. English edition published (2013) by St. Martin's Press, New York.
ISBN 978-1-250-03401-4
Recommended retail price: US 22•99/CAN $26•50/GB £15•07

This how-to manual has an impressive pedigree. Märchen Art Studio is a creative and commercial Tokyo-based craft group specialising in macramé, while The Japan Macramé Association (founded in 1978) promotes the craft through workshops, demonstrations, exhibitions and competitions, as well as teacher training and certification.

A brief history of macramé is followed by a thorough introduction to tools and materials,; and this leads to more than 70 basic knots and knot combinations, plus 33 projects. Terms, techniques and tips occur throughout the book's over-160 pages between soft covers, which together measure 27cm x 19cm x 12cm (approx. 10•6in x 7•5in x 0•5in). Every page is liberally illustrated with step-by-step guidance by way of 'dot-to-dot diagrams' (using 44 symbols), augmented by the actual knot drawings and explanatory text. All of which are enlivened with 60 double-page spreads of completed specimens in coloured photographs. From start to finish, nothing is omitted, from adding fresh strands to exhausted ones, and burying ends, to affixing beads, buttons and other accessories. Strand lengths are given in both inches and centimetres.

Personally – just to quibble – I have never in 56 years devoted to macramé felt the need to use a board and T-pins. But the book recommends them, whereas I am self-taught (so maybe I missed something). The publisher's target readers are, I guess, female, given its belts and bags, chokers and necklaces, brooches and other fashion items. Nevertheless it is a superb, user-friendly starter kit for any newcomer [to knotting] or to macramé, as well as those seeking to become more skilful.

Geoffrey Budworth

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Comments and Errata

One error has been pointed out in the previous issue (#119 - June 2013) the front cover photograph is wrongly attributed to Jørgen Fris Jensen. It was actually prepared by Jørgen Friis-Christensen, from whom many more pieces are shown in this issue (an example above from Flensburg). My apologies for giving you the wrong name. Returning for a moment to Issue #117, in which we featured an article by Dr. Jan Vos, who writes: "On page 30, when starting at LCF or 1L then [go] up to 3T, you go down to 4L (not 3L). From 4L to Top 2 (not Top 4) etc. This type of description is a bit confusing for the starter knot-tyer. On page 31, in between the last sentences, down u1.... and down u1, we need the up U11, O1 to G." He goes on to say that the top pins have a different color order than the bottom row of pins.

Thanks Jan and Jørgen!

Ancient Practice Continues Into The Present

Photograph from the Past

A sampler of the types of activity that took place throughout the United States of America during the settlement days of the West. The Diamond Hitch being tied, to secure the packed goods to the mule's back, was very common and was very secure.

Alaskan Branch
Every Thu. evening 6:00 to 8:00
Anchorage Senior Center
1300 E 19th Ave., Anchorage, AK
Contact Charles Rigden
Tel: (1) 928/231-4775

East Anglian Branch
Contact: Des Pawson
Tel: +44(0) 1473 690 090
e-mail: des@despawson.com

French Branch
Contact Jean-Pierre Durand
06 64 00 66 91
durand0547@orange.fr
www.igktfrance.com

German Branch
Contact: Andree Treffenfeld
Hermann-Lons Str 3C, D-24558
Henstedt-Ulzburg, Germany
Telephone: +49 (0) 172 4156789
Email: info@knotengilde.de

Midlands Branch
The Old Swan, Netherton
Contact: Bruce Turley
Tel: 0121 453 4124

Northwest Branch
Contact: Dave Walker
Tel: 01244 682 117

Netherlands
Every last Saturday (except Dec.)
De Hoop, Rotterdam
Contact: Frits Ottens
Tel: +31(0)587850011
Fruitstraat 58, 8933 GR Leeuwarden, Netherlands
E-mail: frits.efina@telfort.nl

NAB - Mid-Atlantic Region
Contact: Michael Pollock
See handbook for details

NAB - Knot in the Middle
Contact: Rusty Helms
See Handbook for details

Pacific Americas Branch
Second Tuesday of each month
At the Los Angeles Maritime Institute (upstairs)
San Pedro, California
Contact: Jimmy Williams
Tel: (1) 310/679-6864
e-mail: igktpab@gmail.com

Solent Branch
Second Tues. of even-number months
Fareham Sailing and Motor Boat Club
Fareham, Hants, UK
Contact: Ken Yalden
Tel: +44(0) 23 9225 9280

Surrey Branch
Meetings are held at Guildford District Scout Centre, Nightingale Road, Guildford, starting at 20:00 hrs. Please phone for more details
Contact: Howard Denyer
Tel: +44(0) 1483 536 401
www.surreyknots.org.uk

Sweden
Contact: Christoffer Åström
Tel: +46 736 381 731
E-mail: christoffer@knopar.se

West Country Knotters
Last Sat. of odd months @13:00 hrs
The Benjamin Perry Boathouse Activity and Training Centre
Phoenix Wharf, Lower Guinea Street, Bristol BS1 6TJ
Contact: Richard Hopkins for directions
Tel: 0117 986 7146
May be subject to change - call first

West Yorkshire Branch
Contact: David Pearson
Tel: 0113 257 2689

Back cover *Another beautiful pair of samples of Jørgen Friis-Christensen's work - more is presented inside!.*

MACRAME